



EXHIBITION OF THE HALVOR BAGGE COLLECTION  
OF BYZANTINE PAINTINGS, CARVINGS,  
MANUSCRIPTS, EMBROIDERIES, ETC. : TO  
CONTINUE DURING THE MONTH OF MAY 1915

EHRICH GALLERIES, NEW YORK



Exhibition Of The Halvor Bagge Collection Of Byzantine  
Paintings, Carvings, Manuscripts, Embroideries,  
Etc. : To Continue During The Month Of May 1915

Ehrich Galleries, New York



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*Exhibition of the*  
**Halvor Bagge Collection**  
*of Byzantine Paintings, Carvings,  
Manuscripts, Embroideries, Etc.*



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**The Ehrich Galleries**  
707 Fifth Avenue  
New York



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## “ART OF BYZANTIUM”

BYZANTINE ART, which more properly should be called the Art of the Eastern Roman Empire or that of Constantinople, has so completely passed away since the taking of that city by the Turks in the 15th Century that we find it hard to realize what a stir it made in the world, what a power it was in Europe and Asia Minor for a thousand years. Now that the guns of the Allies are battering her defenses on the Dardanelles the vanished art of Constantinople seems more precious than ever before and we hail any exhibition that will enable us to reconstruct in some measure the forces that once directed the early arts of Europe which reached even to far off Ireland and Norway.

This Collection was made by Mr. Halvor Bagge during a great many years spent in Greece assisting in archæological excavations in Knossos, Delhi and Sparta. Becoming interested in Byzantine Art he made his large Collection which has just been brought to this country. The Collection has already been shown in Christiania and Copenhagen and Mr. Bagge was invited to exhibit it in the Alexandria III. Museum in Petrograd but these plans had to be altered owing to the war, and instead the collection was brought to this country and the American public are given a chance of seeing a collection concerning which Mr. Emil Hannover, Director of the National Art Industrial Museum and the Hirschsprung Collection of Copenhagen, Karl W. Schnitzler, Professor of Art History at the University of Christiania, Norway, and Mr. H. Groch, Director of the Museum of Art Industry in the same city, have expressed their warmest appreciation.

When the collection was exhibited in Copenhagen Mr. Hannover made the following interesting introduction to the catalogue:

"The Christian art acquired forms after the final establishment of Christianity as a religion, which were influenced by various circumstances. Its official position demanded that the art itself became official clothing itself in certain conventionalized formulas, dictated by the church, and more or less excluding the individual imagination of the artist. In Antiochia, in Alexandria and Ephesus at that time an art flourished which had preserved the antique influence, and was rich in many noble traditions of the age of Greek art. In Constantinople (Byzantium) called the new Rome, whose founder transformed it into a museum of the most celebrated masterpieces of antiquity, the new church had its centre. From the connection of this city with the above mentioned Grecian towns, the inevitable consequence was that the new Christian Art assumed a Grecian coloring. Still more powerful became the influence of primitive Oriental art. From the moment when the dynasty of Sassandias had re-established the Persian Empire, a national renaissance of Persian Art ensued. It had its centre in Mesopotamia, from there the old Oriental traditions flowed out to Syria, Asia Minor and Egypt, whence they received still greater force than from Grecian art. Splendid and precious materials had always been typical of Oriental art, as well as almost over-refined technical methods. As far as it occupied itself with human forms, they sought to exalt these above the common appearance of life, they must be the objects of the devotion which art expressed in majestic and stiff figures and in material such as gold and others almost as costly. The splendid technicians impressed their stamp on the figures of the fourth and following centuries to such an extent that henceforth the freer and more lifelike Grecian forms were excluded. Hence the new art was born of the union of Christian spirit with Grecian and Oriental style. We call this artistic evolution, the Byzantine. However, it was probably in Antiochia that the main centre originally was to be found. But from the fifth century Byzantium became, so to speak, the capital of the world's taste. Its location at the point where Europe and Asia meet, and many other advantages, one being that it was a new city without traditions and hence very receptive to any kind of influence, procured for it all the conditions for becoming the main centre where Hellenism and Orientalism could merge. The complicated product of this fusion is the Byzantine style which reached its fullest efflorescence in the

Byzantium of Justinian in the 6th Century. Like the pollen of a flower the gold dust of this golden art was carried into all civilized countries.

The very great importance of the form of Byzantine Art which is called Icones (pictures used not only in churches and monasteries, but also in private homes) has only recently been fully established; thus in Russia competent scholars are now working on the huge material of Russian icones; in Petrograd a society has been founded with the exclusive aim of Publishing a magazine entirely devoted to the study of this art. Whatever interest may attach to the Russian icones the scholar must always begin with a study of the Greek ones, because in Russia this particular art only began in the 15th Century. Comparatively few icones from the oldest period of Byzantinism have come down to us, the reason being that most of them were destroyed during the attacks on the use of images in churches, which in the 8th Century created a reaction against the cult of such images. Nevertheless, the loss is not as great as might be expected, for when the antique image fury subsided the style of the older icones was continued, and it remained after the year 800 as it had been before. Consequently in most cases it is hard to tell how old the icones may be. Some of them are doubtless younger than they may appear, for instance, some utensil, some vessel, some materials which were not in use before the 15th and 16th Century may occasionally be pointed out; in such cases every doubt is removed.

Mr. Bagge for many years had made a study of everything pertaining to the icones, which has given him a well-settled opinion and authority on this subject. He maintains, doubtless with perfect right, that those pieces of his collection are the oldest in which the Grecian influence is unmistakable. He recognizes in one group of images the grandios renaissance under the Macedonian Emperors, and in another one the latter renaissance which lasted from the 14th to the 16th Century, and seems to have been particularly favorable to the painting of icones. He is not blind to the fact that later on this art suffered a decadence because the influence of Western Europe caused it to lose one after the other of its traditions, above all its most beautiful quality: its severe style and dignity."

America is peculiarly lacking in objects that belong to mediaeval Greek Art. We have no collectors who give such things their attention.



Our Museums have had too many other fields to explore to think of this little-known and half-forgotten tract of the great Past. All the more welcome, then, the opportunity that Mr. Bagge offers to study these fragments of an art which represented so much to the men of the early and late Middle Ages. The religious pictures in the Collection are some 130 in number. There are 20 illuminated manuscripts and other objects in gold, silver, ivory, bronze, glass, pottery, etc., something like 800, not to mention numerous embroideries. Lovers of quaint objects unlike anything in modern art will find among this Collection many most captivating little bibelots. For enjoyment as well as serious study this unusual collection will well repay examination.

*Charles DeKay*

*New York City, May 8, 1915.*



# CATALOGUE

## PAINTINGS

### *In Earlier Byzantine Style.*

1. Image of the Virgin Mary — encaustic process.
2. The Holy Trinity. " "
3. Virgin Mary with Christ Child. " "
4. Triumph of the Church, the *beardless* Christ in glory.
5. Presentation of the Christ Child to Simeon in the Temple.
6. Virgin and Child on throne in form of shell—fragment of a triptych.
7. Birth of the Virgin.
8. Virgin Mary with Christ Child.
9. Christ giving His Benediction (*monumental style*).
10. Constantine the Great with the Emperor's mother, Helena.
11. Saint George being crowned by an Angel.
12. The Virgin with Christ Child
13. The same.
14. The same.
15. The same.
16. The same.
17. The Virgin Mary (*monumental style*).
18. Saint George above the Dragon.
19. Deathbed of the Virgin, Apostles grouped around. (Christ appearing, takes her soul in his arms).
20. Gregor the Priest.
21. Virgin Mary in a Niche, surrounded by pictures of Saints.
22. " " (called *Glykophilissa*, "sweetly kissing").
23. High Prelate or Hierarch.
24. Death of the Prophet Zacharias.
25. Six Eikons. Above, two Apostles; below, the Annunciation, Christ's Birth and Presentation in Temple.
26. Saint John in the Desert.
27. Saint Paraskeue enthroned. Donator kneels at right.
28. High Prelate or Hierarch.
29. Virgin Mary and Christ Child.

} *Classic types.*

*In Later Mediaeval Style.*

- 30 Triptych Christ Enthroned, the Archangel Michael on his left, Saint Nicholas and others on his right
- 31 Triptych On outer wings the Annunciation
- 31a (In the same frame) Saint Artemius
- 32 Four Eikons. In middle, fragments of Triptych and Diptych, on left, Three Angels as the Trinity receiving offerings of the liturgy, on right, the Virgin and Child
- 33 Christ in Triumph. About Him, in Concentric Circles, the Assembly of the Christian Church
- 34 Triptych Christ Enthroned Left wing inside, Transfiguration. Right wing inside, Death of Virgin Left wing outside, Annunciation and Three Saints Six other Saints
- 35 Christ Enthroned. To right and left, the Virgin and St John
- 36 Two Archangels holding a Medallion Image of Christ
- 37 Santa Barbara in a Royal Robe, holding the Cross.
- 38 Virgin Crowned (flower ornaments)
- 39 Virgin Crowned, called *Odigitria*
- 40 Virgin Crowned, called *Odigitria*
- 41 Our Lord's Supper
- 42 The Trinity At the sides Kosmas and Joseph, the two "makers of Hymns".
- 43 Re-establishment of Image Worship (after Iconoclastic movement). On the left the Empress Eirene and Son
- 44 Saints Basil, John and George, the Fathers of the Church
- 45 The Entrance of our Lord into Jerusalem
- 46 Jesus Christ
- 47 Saint Theodore
- 48 Saints Neophytos and George of Cappadocia
- 49 Christ Crowned with Thorns (pictured on cloth)
- 50 The Hermit Onufrios
- 51 Basil the Great, Enthroned (*Early Slavic*)
- 52 Virgin Mary, small image in carved frame
- 53 Small Triptych Below, Christ crucified
- 54 "Praise" of the Virgin, with miniatures The Mother Enthroned in center of three Spheres of Angels, below, carts symbolizing the moving planets, Tower of Babel, persons of Old Testament, persons of New Testament, above, the Hill of Golgatha The whole bordered by 14 scenes from the life of Christ on earth
- 55 Gregor the Theologian and Gregor the Patriarch



56. An Emperor of Constantinople
57. An Empress
58. A Diadochos or Royal Prince
59. Young Saint with Aureole
60. Head of Mary the Virgin.
61. Head of Mary the Virgin.
62. Saint John the Baptist.
63. Christ Crowned.
64. Virgin Mary, on her Aureole the words *Maria tis psychis*.
65. Jesus Christ (on the richly carved frame, the Annunciation).
66. Virgin Mary with the two Physicians Kosmas and Demianos by her sides. Below, three Fathers of the Church.
67. Virgin Mary adoring Child. (Rich frame, part of an Iconostasis behind an altar).
68. Virgin Mary adoring Child: on sides Gothic Angels.
69. Upper part, Constantine the Great, Empress Helena and two Saints. Lower part, Three Church Fathers.
70. The two Physician Saints, Kosmas and Demianos.
71. Finding of the Holy Cross in presence of Emperor and Empress. Above, Dedication Ceremonies.
72. Virgin Mary and Child called *i Odigitria*.
- 72a Virgin Mary and Child called *i Skybiotissa*.
73. Virgin Mary and Child called *i Mesopontissa*. Rich with golden aureoles and coats of arms, a silver ground, borders with pictures of Saints.
74. Re-establishment of Image Worship at the Seventh Oecumenical Council of Nikaia. To the left, enthroned near the Orator in Pulpit, the widowed Empress Eirene with her Son. To the right, the Patriarch Enthroned. Below the same persons in procession with images.
75. Our Lady Mary. (Encaustic method, gold ground has disappeared) On frame a stanza from the classic hymn to Mary.
76. Virgin Mary with two Pilgrims.
77. Virgin Mary with Child on Red Cushion (rich ornaments).
78. The Annunciation.
79. Christ with Crown of Thorns and Purple Cloak (old frame).

} frescoes

*In Renaissance, Baroque and Rococo Styles*

80. The Crucifixion. In background Jerusalem darkened by Eclipse. The good Robber is visited by an Angel.
81. Christ our Lord.

- 82 Body of the Dead Christ erect in the Tomb
- 83 Decapitation of St John, Palace of Herod in background
- 84 The Seven Sleepers of Ephesus Rich frame
- 85 The Virgin Mary with Child
- 86 The Virgin Mary with Child.
- 87 Presentation of the youthful Mary in the Temple
- 88 Lamentation over the body of Christ
- 89 Christ our Lord
- 90 Virgin Mary with Child at Breast, below, St. John the  
Apostle, writing.
91. Triptych Virgin and Child Below, Fathers of the Church ,  
on outer wings, Archangels
- 92 Alypios the Ascetic on his column , below, his Mother
- 93 Birth of the Virgin
- 94 The Transfiguration.
- 95 Virgin Mary and Child with Saints Spyridon and Dionysios.  
Below, two Fathers of the Church.
- 96 Saint Nilos
- 97 Saint John the Baptist, on left, Decapitation, on }  
the right, finding of his head } *Russian*
- 98 Saint John the Baptist }
- 99 Our Lord (fragment of triptych) }
100. Two Paintings Above, Saints Spyridon and Abbas Below  
the 40 Martyrs.
101. Body of Christ erect in Tomb
- 102 Alypios the Ascetic on his Column
- 103 Angel with Instruments of Martyrdom and the Dice.
- 104 Pilgrim's Shell with Gerasimos the Ascetic
- 105 Virgin Enthroned, the Apostle Saint John, and John the  
Baptist, Saints Katharine and Eirene
- 106 The Resurrection from the Dead
- 107 Christ Enthroned , around are Symbols of Four Evangelists
108. Miracle of Kosmas and the Ascetic, Maria of Egypt  
(Dated 1603)
- 109 Our Lord's Supper (Judas has no Aureole)
- 110 Votive Painting to Saint Spyridon, the patron of Corfu,  
after the Pestilence, Donor below (Dated 1697)
- 111 Christ as Martyr, reproduced on Cloth
- 112 The Prayer of Saint Demetrios Group in a Tree of Saint  
Anna with Virgin and Child on her Lap Below, Saint  
Demetrios lies in dream
- 113 Upper part, the Triumph of the Church Lower part,  
Scenes from life of Christ, and Church Fathers

- 114 Saints Eleutherios and Alexios
- 115 Our Lord's Supper
- 116 The Martyr Saints of Nikomedia
- 117 The Apostle Thomas the Doubter Side miniature shows his doubts removed
- 118 Saint Michael the Guardian of Spirits. Signed thus. *By the hand of Panagiotis Mauromichalis*
- 119 Gerasimos the Ascetic of Kefalonia
- 120 Christ Breaking open the Gates of Hell, freeing Adam and Eve. To the right and above, Resurrection
- 121 In central medallion, The Resurrection, in the background Jerusalem, round about, miniatures on different Biblical subjects
- 122 Christ Enthroned
- 123 Christ Enthroned
- 124. Eleutheria the Martyr (the 'all-wise')
- 125 Mary the Mother with Child at breast, crowned by Angels
- 126 Triptych with engraved silver casings Twenty-one different scenes in miniature
- 127 Diptych Virgin and Child called *megaspilotissa* Constantine the Great and Helena. Votive piece by the monk Makarios, dated 1780
- 128 Virgin Mary with Child Standing Votive piece dated 1741 Below, Medallion of Saint John the Evangelist
- 129 Santa Marina Below All Saints Sabbath (*Russian*)
- 130 Triptych
- 131 Christ Enthroned. Dated 1801
- 131a Saint Ignatius

#### *Religious Relics in Silver*

- 132 Old Eikon, silver gilt casing, rich with enamels, filigree work and adornments Virgin Mary with Child at Breast
- 133 Large carved wooden Cross On the silver stand (later restoration) a plate inscribed *Gift from the Wife of Basilios the Macedonian and her Sons Leo and Alexander* (Basil I, 867—85 A D)
- 134 Carved wooden Cross, silver-gilt casing, finely carved miniatures, enamels and precious stones (Without the stand) Used for Baptisms (About 1200 A D)
- 135 Carved wooden Cross, silver-gilt casing, enamels, gravings and inscriptions
- 136 Carved wooden Cross, silver-gilt casing, enameled filigree, decorated with pearls and stones



- 137 Carved wooden Cross, silver-gilt casing, enamels, filigree work, ornaments
138. Carved wooden Cross, open work, filigree, silver gilt, stones and pearls
- 139 Carved wooden Cross, silver gilt, adorned with stones
- 140 Carved wooden Cross, silver gilt casing, Pelican on top, engraved and enameled (stand missing)
- 141 Carved wooden Cross, silver-gilt casing, open work with enamels and coral decorations
- 142 Chalice for Altar, silver-gilt (*Gothic style*).
143. Cup, silver-gilt, for sacrificial bread, enamels and precious stones. (*Balkan Slavic*).
- 144 Hanging Lamp, silver-gilt, with open work below
- 145 Small silver Triptych with Christ and Apostles, on outside wings, The Annunciation.
146. Enkolpion (breast medallion of High Priest) Christ standing in Chalice Border with enamels and pearls
- 147 Enkolpion in carved Wood, rim silver-gilt
148. Enkolpion in carved Horn, rim enamel on silver
149. Enkolpion in carved Horn, silver rim
- 150 Reliquary Locket, silver-gilt, enamels, filigree, stones
- 151 Reliquary Locket, silver with carved wood interior Christ and the Twelve Disciples
- 152 Reliquary Locket in shape of Heart. Enamels, filigree, carved wood interior
- 153 Reliquary Locket Inscription engraved *Kero i thei* "Hail to the gods" i e the Trinity.
- 154 Small silver Cross on Chain Filigree, enamels and pearls.
- 155--6 Two small Crosses Engraved and enameled (*Serbian*)
- 157 Small silver Cross, enamels, engraved Has ten miniatures of fine workmanship

### *Religious Relics in Carved Bone and Wood*

- 158 Ivory Plate with Saint (*Early style*)
- 159 Ivory Plate with Saint Upper Portion of Cross.
- 160 Steatite Plate, carved (fragment)
- 161 Ivory Plate with many Miniatures One wing of a Triptych (*Eleventh Century*)
- 162 Ivory Crosier, top part Carvings on sides Virgin in Adoration, Saint Nicholas
- 163 Ivory Plate Santa Barbara
- 164 Bone Ring Dove and Serpent

165. Wooden Altar Cross (*Early Style*).
166. Wooden Altar Cross. On sides, 20 carved open work miniatures.
167. Wooden Altar Cross. On sides 16 carved miniatures.
168. Wooden Altar Cross. On sides 12 carved miniatures.
- 169 to 173. Five small wooden Crosses. Very delicate carvings.
- 174 to 175. Two wooden Crosses with silver casings.
176. Very Large Cross in Wood, with Handles.
177. Large Cross in Wood, with Handles. Delicate open work.
178. Triptych with filigree silver casing. Twenty-four wood carved miniatures.
179. Enkolpion (breast medallion of High Priest). On each side three miniatures with Saints.
180. Enkolpion in hexagon form. Virgin and two Apostles.
- 181—185. Five Enkolpions in fragments.
186. Small Triptych: Saint George on Horse, with Child.
187. Small Triptych, fragment.
- 188—194. Seven Tablets with various miniatures.

### *Bronze Objects for Church Use*

- 195—197. Three Small Enameled Diptychs.
- 198—199. Two small gilt Diptychs for suspension on the person.
200. Small Diptych.
- 201—205. Five Central Parts of Enameled Triptychs.
206. Large Triptych, partly gilt and enameled.
207. Large Tetrptych (with four panels) partly gilt, enameled. (*Slavic*).
208. Large Plate for Book Cover: Saint Dionysios dedicating his Church to the Prophet Elias.
209. Crucifix (*Eleventh Century*).
- 210—220. Ten Crusaders Crosses, partly fragments (1100 to 1200 A. D.)
221. Small prudent Cross, gilded.
- 222—223. Two small prudent Crosses.
- 225—232. Nine small Tablets with Miniatures Engraved.
233. Stamp to mark Holy Wafers. Armenian inscription. (About 1200 A. D.)
234. Small flat Spoon for Holy Wafers.
- 235—238. Four different Censers for scattering Incense.
- 239—241. Three Hanging Lamps.
- 242—246. Four Vases for Altar Oil.
- 247—248. Two Medallions.

- 249—250. Two Figures of Christ from Crucifixes  
 251. Foot-piece of Chalice, finely chased.  
 252—277. Pottery Lamps, oil flasks for pilgrims, seals, etc.  
*(Early Christian)*

*Greek Manuscripts*

- 278 Gospel on Parchment with Illuminated Initials. Cover leather, ornamented in gold stamp (920 A D)  
 279 History of the Saints Large volume, parchment (980 A D)  
 (The beginning is missing)  
 280 Psalms of David, small size, on thin Parchment Miniatures and many Gold Initials  
 281—283 Three Manuscripts, parchment (Fragments)  
 284—287 Four Miniatures on parchmenf. (From old books)  
 288 Bible in a Leather Case (*Ethiopic-Coptic*)  
 289—290 Two Rolls with Pictures, parchment (*Ethiopic-Coptic*)  
 291 Liturgical Book for Use of Priest Chinese paper, colored initials (*Syrian*)  
 292 Texts from the Gospels, Chinese paper Pictures of the Evangelists, rich miniature initials  
 293 Liturgy, richly painted, with borders and initials About 1500 A D (*Rumanian*).  
 294—296 Three Choral Books, gold stamped covers, musical scores and text finely painted  
 297 Oktoichon (eight-day service), fragmentary  
 298 Pictures of Two Saints, from old M S  
 299 Hand Book for Choir Singers

*Embroideries in Gold for Church Use.*

- 300 Diaconoraron (long scarf of young priest) with Apostles and Seraphim (*Very old technique*)  
 301—302 Two Epimanikions (wrist ornaments of priest) On each, three High Priests in Adoration  
 303 Epimanikion Virgin on Throne and Inscription.  
 304  
 305 Epigonation (pendent cushion for Bishop to protect his robes when kneeling) The Annunciation  
 306 Epigonation (see foregoing 305) Christ and Symbols of the Evangelists  
 307 Small Carpet for Liturgical Use Ornaments and Eagles  
 308 Aer (napkin to cover the chalice)  
 309—317 Nine Medallions worn on back of the Felornion, a cloak for priests



318. Orarion (stole) used by the *Arcidiaconos*.
- 319—320. Two Epimanikions (see 301 above), rich with pearls and gold: Virgin, and the Annunciation.
- 321—323. Three Epimanikions (see 301 above).
324. Epigonation (see 305). Christ Crowned.
325. Small Image of the Virgin, aureole rich with pearls.
326. Small image of the Virgin on throne.
327. Priest's Belt of Silver in three pieces, rich embroidery, set with pearls and stones.

*Gold Ornaments for Laymen's Use.*

328. Necklace of Gold and old oxydized Glass. Pendent beads and plates.
329. Pair of Earrings. Lapis lazuli and green stones.
330. One Earring. Small plate with Cupid.
331. Small Plate with Lion, enameled.
332. Medallion with Mosaic of Colored Stones. On front, Christ; on back, an Emperor and Son. (About 7th to 9th Century A. D.)
333. Buckle of Book Cover. Ornamented, monogram of Christ.
334. Pair of Earrings. Cupids with Raised Wings and Lyres. Enamel partly gone; big pearls and stones.
- 335—336. Pair of Small Earrings, red stones.
337. One Earring, open work.
338. One large Earring; Lyres and Cupid heads, enamels, pearls and stones.
339. Disc of thin Gold. Christ and the Apostles. Inscription.
340. Finger Ring. Angel Carrying a Church engraved on bezel.
341. Finger Ring of Bronze with Gold Plate. Two figures.
342. Finger Ring. Open work of gold, and carved stone.
343. Finger Ring. Green carved stone.
344. Finger Ring. Fine close-set beadwork in gold.
345. Buckle for Cloak, with chain-links.
346. Piece of Big Chain, rich with enamel and stones.
347. Head Ornament. Rosette on Spiral. Pearls, enamels.
348. One Earring in open work, with five small pendent Doves.
349. Pair of Earrings, open work, enameled filigree pendants, pearls and stones.
350. Finger Ring with enamel and small Emerald.
351. Finger Ring with enamel and Ruby.
352. Pair of Earrings with pendent pearls and stones.
353. Medallion decorated with enamels and stones, pendent emerald and pearls.
354. Cross from a Tiara, enameled, bordered with stones.

355. Amulet with the words. *In Jesu Christi Nika* ("Victor through Jesus Christ")  
 356. Two Pins, ornamented with enamels and corals.  
 357 Carved blue Sapphire The Resurrection.  
 358 Oval black Stone, carved Saint in Terr. Inscription on Back.  
 359—361. Three different Stones, variously carved.

*Silver Work for Laymen's Use*

- 362 Dagger Sheath, silver gilt, ornamented with Birds on one side, Byzantine monogram on other  
 363 Dagger. On sheath big Armenian inscription, workmanship very fine.  
 364 Cup of Silver, chased and enameled  
 365—367 Three small flasks for Oil, filigree and enamels  
 368—370 Three small objects, filigree and enamels  
 371 Small silver Cup  
 372—379 Eight Finger Rings of Silver  
 380 Pair of Large Earrings in open work

*Various Objects of Industrial Arts*

- 381 Censer, bronze-gilt open work with enamels  
 382 Censer, bronze-gilt open work Bird like Peacock.  
 383 Cup, bronze-gilt, with Rosettes in enamel  
 384 Buckle with enamels, and richly wrought Girdle  
 385 Buckle with enamels  
 386 Small Powder Horn, bronze-gilt, with enamels  
 387 Small Powder Horn, as above  
 388—392 Five Finger Rings  
 393 Steel Scissors, open work decoration  
 394 Small Aquamanila (warrior on horse). Bronze pot  
 395. Bronze Lamp shaped like a Sandal. Inscribed *Jesu Christi Nika* ("Victor through Jesus Christ")  
 396 Pottery Lamp with two human-shaped feet  
 397—398 Two small Bronze Mirrors  
 399—403 Five Ornaments for Horse-collars, gilt, inlaid with stones  
 404 Wooden Box or Chest, decked with sculptured tablets of bone.  
 Many figures on sides and top  
 405 Wooden Box or Chest Richly inlaid with tablets of tortoise and pearl shell  
 406—408 Three figures carved on bone (Fragments of boxes)  
 409—412 Four figures carved on ivory  
 412 A Ostrich Egg carved with figures of Virgin, &c  
 412 B Wooden Column carved with figures of Three Sacred Horsemen

*Old Glass Ware.*

- 413. Vase of Rose glass decorated with indented bands. (Blue iridescence).
- 414. Small round Vase.
- 415. Small Bottle with yellow indented bands.
- 416. Small Bottle, blue with white handle.
- 417. Small Cup, blue with iridescent tints.
- 418. Small Vase, olive green.
- 418 A. Small Vase, light green, with impressed linear pattern.
- 419. Cup of white glass.
- 420. Cup of olive glass.
- 421. Small Bottle, red and white stripes.
- 422. Small flat Bottle.
- 423. Bottle with long neck, white.
- 424. Bottle with long neck, red and white.
- 425. Bottle with long neck, green with red stripes.
- 426. Bottle, blue ribbed glass.
- 427. Bottle of dark-red glass.
- 428. Bottle with small handle, olive-yellow.
- 429. Large Bottle with two handles, greenish blue.
- 430. Small Pot with spout and dark handle.
- 431. Yellow Glass Cup with handle.
- 432. Small Lamp from Mosque, greenish glass, engraved. Arabic inscriptions.
- 433. Lamp from Mosque (fragment).

*Fayence.*

- 434. Plate, white and green, with engraved ornaments.
- 435. Plate with small Bird engraved. (*Early style*).
- 436—439. Four fragments of Bowls, early style.
- 440. Plate in later style, white with palmettes in blue and brown.
- 441. Small Bowl in later style.
- 442. Fragment of Plate, rich ornament (iridescent).
- 443. Fragment of Plate with grapevine decorations (*Damascus*).
- 444. Fragment of Plate with small Fishes (*Persian*).
- 445. Fragment of *Rakka* Plate.
- 446. Fayence Plate, of good Persian styles. Roses and Pinks.
- 447. Fayence Plate, small, with horseman and lion (*Persian*).
- 447 A. Small Lamp.
- 448. Egg-shaped Weight or Balance for Hanging Lamp, painted.
- 449. Flask with flower decorations (*Kutaia*).
- 450—451. Two small Plates with figures of Ladies (*Kutaia*).



- 452 Plate of Rhodian ware.
- 453 Pot of Rhodian ware
- 454 Table Stand of Rhodian ware

*Embroideries on Linen and Silk.*

- 455 Altar Cover in drawn thread, linen (*old style*), embroidered in rich colors.
- 456 Small Altar Cover, embroidered in colors (*old style*).
- 457 Small Altar Cover (fragments)
- 458 Big Cloth of Linen, geometric pattern over all
- 459. Small Cloth, linen, pattern covering ground
- 460—463. Four fragments of Altar Covers, linen, silk embroidery.
- 464—465 Two big pieces, hangings of linen, wavy pattern with embroidered flowers
- 466 Altar Door-cover, blue linen, big yellow palmettes
- 467 Altar Door-cover, blue palmettes and red flowers on silk.
- 468 Fragment of similar textile, with embroidery
- 469 Fragment of linen, silk palmettes in blue and red
- 470 Fragment of red linen, silk palmettes (*Persian*)
- 471 Skirt of Dress, blue silk border on linen (*Cretan*)
- 472—474. Three Small Patterns, as above (*Cretan*).
- 475. Part of Skirt, 9 colors, silk on linen (*Cretan*)
- 476 Border and Cushions, as above (*Cretan*)
- 477 Silk Embroidery, delicate rose and green flowers on linen

*Coins and Seals.*

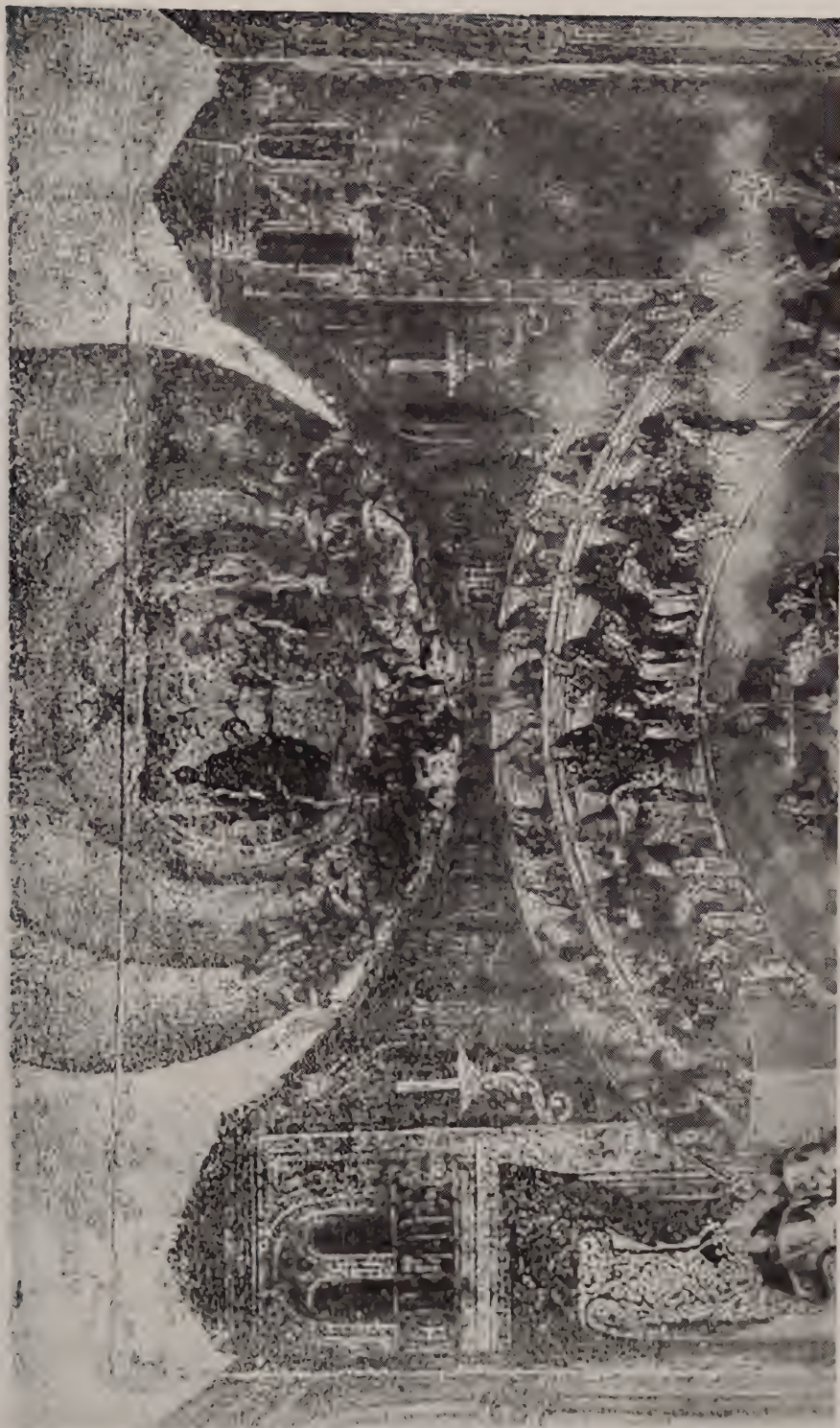
- 478—678 Two hundred Coins of some 60 Byzantine Emperors, gold, silver and copper
- 679—775 Ninety-six Coins of Nations dependent on Byzantium—Parthians, Sassanids, Armenians, Goths, Crusaders, Normans, &c
- 876—900 One hundred and twenty-four Seals in Lead, including the Large Seals of Emperors, those of Ecclesiastics and of Eminent Families
- 901—910 Ten Weights decorated with small figures, some with inlays of silver



















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